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ordinary teacher is probably not sufficiently alert to the opportunities of this agency and the best means of utilizing it. There is, however, a chapter which deals with the more important concrete applications of group influence. Part III centers attention upon moral thoughtfulness as the most important goal of moral instruction. At this point many will still hesitate. So much depends upon the sanity and human quality of the teacher. But for the sceptic as well as for the believer it is worth while to survey the field, and Professor Sharp's book is the best introduction to the subject.

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*A new book on architectural drawing.*¹—Among the important values, perhaps the most important ones, derived from a course in mechanical drawing are those embodied in the following points: training in the ability to analyze a situation, collecting information concerning the problem, then bringing together the results of the analysis and the collection of information in the form of a sketch, and training in the ability to pick out and isolate important key lines from a mass of lines of lesser importance in order to have a frame-work upon which to build the details making up the whole. All courses in mechanical drawing give this training in a greater or lesser degree and to the extent that they strive for it consciously, or drift into it relying upon the innate ability of the student to pick it up as he proceeds through a course of intensive copying. Too many courses are pointed with the finished product as the ultimate of attainment—"Something that looks well," however laboriously it may have been arrived at. Too few concern themselves with the progress of the student's thinking or with the methods he uses to obtain results. It has been true in the past and it is still true that many courses require an undue exercise of the copying ability with a minimum of thinking. Texts and reference books that present methods of handling material instead of plates to be drawn or information to be absorbed are very few. Courses are influenced more or less by existing texts. In architectural drawing the problem of getting a text of any description has been a pressing one. Seaman's book is a step in advance. It is one of the first to handle the problem of sketching and of line analysis with any degree of adequacy. The author discusses prevailing methods in vogue in architects' offices. Types of sketches are illustrated. Layouts of typical plans, elevations, and details are shown in sequence as they are developed in the work at the drawing-board. If the author has erred it is in giving these steps so much in detail that they become typical of the type problem he has chosen and are thus correspondingly difficult to transfer and apply as general principles to the infinite variety of problems that the student of architectural drawing meets. Concerned, primarily, with the methods of developing a problem, the range of information on materials and types of construction is rather limited. Its use must necessarily be supplemented by the proper hand-books and trade manuals, devices which are indispensable to any adequate course in architectural drawing.

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¹ GEORGE W. SEAMAN, *Progressive Steps in Architectural Drawing*. Peoria, Illinois: Manual Arts Press, 1919. Pp. 63. \$1.25.